

**SEXUAL TABOO
REFLECTED IN AYU UTAMI'S SAMAN NOVEL (1998)
A FEMINIST PERSPECTIVE**

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SEXUAL TABOO
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ABSTRACT

FITRIYA DESSI WULANDARI, A 320 100 187. SEXUAL TABOO REFLECTED IN AYU UTAMI'S SAMAN NOVEL (1998) A FEMINIST PERSPECTIVE. RESEARCH PAPER. MUHAMMADIYAH UNIVERSITY OF SURAKARTA. 2014

This study is strived to reveal sexual taboo which is reflected in Ayu Utami's SAMAN (1998) novel. SAMAN (1998) novel is analyzed by using feminist perspective. The analysis is done by determining three objects: the first is describing social background of Indonesia in twentieth century, the second is analyzing the novel based on the structural elements, and the third is analyzing the issue based on feminist perspective. This research is a descriptive qualitative research. There are two types of data sources. The primary data data sources is Ayu Utami's SAMAN (1998) novel translated by Pamela Allen. The secondary data sources are books, journals, and internet sources related to the study. The two kinds of data collected through library research and analyzed with descriptive analysis. Based on the research, the researcher pulls the following conclusions. First, the structural element of the novel described the character and characterization, setting of time and place, plot, point of view, and theme. All of them are correlated to each other forming unity. Second, based on feminist perspective, sexual taboo was revealed with other descriptions of women's participation, women's right, women's role and women's position reflected in Ayu Utami's SAMAN (1998) novel.

Keywords: *sexual taboo, structural element of novel, feminist perspective*

A. Introduction

1. Background of the study

Human`s sexuality is influenced by the conditions of sociocultural and pluralistic, which covers a wide range of sexual attitudes and values. Human being have desire to be attracted to opposite sex. Sex refers to the genetic and physical sexual identity of person. Talking about physical activities, which may or may not involve sexual organs, like hugging, kissing, masturbation, and sexual intercourses for proposes of pleasure or reproduction is considered sex.

By this research, the researcher wants to reveal sexual taboo in *SAMAN* (1998) novel. *SAMAN* (1998) novel was written by Indonesian female writer, Ayu Utami. *SAMAN* (1998) was published in May 1998 and translated into English in 2005 by Pamela Allen considered as a controversial Indonesian novel. This was due to the reason that this novel depicts sexual freedom and women sexual openness. It was a story exposed the oppression of plantation workers in South Sumatra, political represent, spirituality, religion, relationship between human, elf and God, exploration of female sexuality and revealed sexual taboo. That was the reason of the attraction of the novel.

There were many descriptions of women`s inequality of right, participation, position and rule. Most of the characters of the novel also represented sexual behavior and sexual intercourses which is considered taboo. The writer will use the feminist perspective to analyze the sexual taboo in this

novel. The feminist perspective is taken from Foucault's theory of reproduction of power.

2. Literature Review

Studies on Ayu Utami's *SAMAN* (1998) have been conducted by many researchers. Some of the researchers focused on female sexuality, feminist point of view, and about feminism. They are as follows:

- a. Article entitled *Description of Female Sexuality in Ayu Utami's Saman*, written by Marching Soe Tjen on February 2007, was published in Journal of Southeast Asian Studies.
- b. Indonesia Thesis by Yuni Purwanti, 2009, entitled *Novel Saman dan Larung Karya Ayu Utami dalam Perspective Gender*,
- c. Thesis by Widyasari Listyowulan, 2010 *Narrating Ideas of Religion, Power and Sexuality in Ayu Utami's novel: Saman, Larung and Bilangan Fu*.

The literature reviews above described the sexuality in Saman and other Utami's novel, without analyzing by any theory. Here, the researcher conducted research related to sexual taboo reflected in Ayu Utami's *SAMAN* (1998) novel by using feminist perspective.

3. Problem Statement

"How is the structural analysis of Ayu Utami's *SAMAN* (1998) novel, and how is sexual taboo reflected in Ayu Utami's *SAMAN* (1998) novel?"

4. Limitation of the study

To make close analysis of the novel, the writer limits the study of this research in analyzing sexual taboo reflected in Ayu Utami's *SAMAN* (1998) by feminist perspective.

5. Objective of the study

a. Notion of Feminism

“Feminist is the struggle about women's inequality with men in many aspects of life, the position of women and men in the society is the result of social factors and not natural ones” (Anderson, 1983: 9). The role of feminist to women sexuality becomes crucial since there were cases of women's sexual exploitation. There were virtual enslavement of many poor young girls into lives of prostitution, rape, sexual assault, sexual abuse, and sexual harassment (Shriver, Sharon P, 2002: 15).

b. Major Principle of Feminism

1) Women's Position

Feminists believe that women are treated as inferior (Andersen, 1991:9), it is supported by Mandellin feminist perspective stating that “women was oppressed by a special form of life called patriarchy through which man appropriates all superior social roles and keeps women in subordinated and exploited position”

2) Women`s Role

Anderson states that “woman’s role in economic life has always been underestimated, there are assumptions that women who stay at home as full-time housewives are not working and women who work for wages are doing it for “pin money”, and woman’s work is not as valuable as man. The result was woman’s work has not been paid the same as man’s get” (Anderson,1997: 75).

3. Women`s Right

Civil right is used to imply that the state has a positive role in ensuring all citizenship and otherwise to participate fully in national life, regardless of race, religion, sex, or other characteristic unrelated to the worth of individual (Norman Dorsen, 2004). “Feminists attempt to gain democratic right, the right to have education and occupation, the right to be member of parliament also the right to divorce” (Humm, 2002: 53).

4. Women`s Participation

Women have the right to participate in every way, as in education, politics, economic, social, etc. Barker (2000: 24) states that the subordination of women is evident across the range of social intuitions and practices, that is, male power and female subordination are structural.

c. Sexual Taboo

1) Notion

The second refers to love making, or genital contact between two people, as in “having sex” (Shriver, Sharon P, 2002: 2). Foucault understands bodies as related “to the production, transmission, reception, and legitimation of knowledge about sexuality and sex”.

2) Reproduction of Power

According to Foucault (1978: 78), people have placed themselves under the signs of sex, but in form of logic sex, rather than physics. Foucault sees power as ever changing, generating points of intensity and resistance. The principles features of power are negative relation, the insistence of the rule, the cycle of prohibition, the logic of censorship, and the uniformity of the apparatus (Foucault, 1978: 83).

B. Research Method

Type of the study used by the writer to make this research is descriptive qualitative research. The purpose of descriptive qualitative research is to analyze the novel using feminist perspective. The first step of conducting the research is determining the type of the study. The second is determining the object of the study. Then the third is determining the data sources. The fourth is determining the technique of data collection, and the fifth is determining the technique for data analysis.

The object of the study of the research is *SAMAN* (1998) novel, originally published in Indonesian language, written by Ayu Utami and translated by Pamela Allen. This novel was published on April 1998.

C. Research Finding

1. Analysis of Structural Elements of *SAMAN* (1998) novel

a. Character and characterization

In *SAMAN* (1998) novel, the major characters are Saman or Athanasius Wisanggeni, Laila Gagarina, Yasmin Moningka, Shakuntala, and Cok. While the minor characters are Sihar, Rosano, Upi, Anson, Sudoyo, Hasyim Ali and the Society.

1) Major Character

a) Athanasius Wisanggeni (Saman)

The name of *SAMAN* (1998) novel is originally come from the name of the major character, Saman. His original name was Athanasius Wisanggeni or Wis. He was born on Yogyakarta. He was the only one child in his family. His physical appearance is thin, small and has dark body. It was stated in the statements bellow:

He was so dark skinned and so thin, he looked like a farmer. His hair, which is he use to wear shoulder length, was now cut short. His chin was roughly shaven (Utami: *SAMAN*, 1998: 37).

b) Laila

Her full name is Laila Gagarina. She was born from Sunda and Minang parentage. She was a Moslem woman and very religious.

She was very discipline in her time management. She was never absent in praying, wherever and whenever she was. She finished her work by four o'clock, a time usually marked by the call to afternoon prayer (Utami: *SAMAN*, 1998: 21). Laila is beautiful with big breast and beautiful lips.

“He told me I had big breasts. I said nothing. He asked me if I was ready. I said “Please don’t, I am a virgin. Could we do it another way?” He said I had beautiful lips (Utami: *SAMAN*, 1998: 13).

c) Yasmin

Her full name is Yasmin Moningka. Yasmin’s physical appearance is beautiful. She has tall and slim body, and always looks very attracted for men, as stated on the statements bellow,

Yasmin Moningka has never been short of male admirers, on account of her clear skin and slender figure. Our breast had developed and Yasmin had become lithe and slender; she was the tallest now (Utami: *SAMAN*, 1998: 140).

d) Shakuntala

Shakuntala, or Tala, is Yasmin’s, Cok’s and Laila’s best friend. She is women who full of freedom in her life. She is also the best friend of Laila and Cok. She is a dancer. She dedicated herself in dancing. For her, to live is to dance and dancing begins with the body (Utami: *SAMAN*, 1998: 110). Tala is a protester girl since she was child. Her sister and father don’t respect her. She doesn’t respect them (Utami: *SAMAN*, 1998: 110).

e) Cok

Cok is the only one who is cheerful and easygoing among Laila, Yasmin, and Tala. She is also the only one who is naughty, difficult to control, but nice. Everyone will enjoy with her.

Cok, my buxom friend, was always cheerful, always happy. When you were with her, you always felt that life was wonderful, and that nothing needed thinking about too deeply or too seriously (Utami: *SAMAN*, 1998: 137).

2) Minor Character

a) Sihar Situmorang

Sihar is an Indonesian Texoil worker, he work as an oil analysis engineer. He is very dispassionate and quiet person. Because of his silence, his body`s shape. Laila attracted to him.

He certainly fitted Laila`s taste in men: Athletic, dark-skinned, bespectacled, even-tempered, some grey hair, and a distinctive odor – tobacco, or sweat. (Utami: *SAMAN*, 1998: 124).

b) Rosano

Rossano, Cano in short. He was a representative of Texoil, an oil company with exploration rights in the waters around Anambas peninsula (Utami: *SAMAN*, 1998: 16). He was friendly but hardheaded and arrogant. Rossano greeted her in his characteristic manner – friendly, amenable, smug (Utami: *SAMAN*, 1998: 20). Rossano is not a good leader, he forced the worker for the importance of the company only, without care about the worker`s condition.

c) Hasyim Ali

Hasyim Ali is Sihar`s friend. He also worked in a Texoil, together with Sihar. He worked as machine operator.

The second man was also starting to go grey, but he had wicked eyes and a manner of speaking which suggested he was uneducated, at least that was how Laila interpreted it. He was Hasyim Ali, a machine operator, about seven years older than Sihar (Utami: *SAMAN*, 1998: 19).

d) Sudoyo

Sudoyo is Wis`s or Saman`s father. He was the head of branch office in a local bank. Sudoyo was a lover and patient father. He was from Muntilan and was devoutly religious, unlike Wis`s mother who, although she went to Church on Sunday, also revered the *keris* and other sacred heirlooms (Utami: *SAMAN*, 1998: 47).

e) Upi

Upi is a backwardness girl from Sei Kumbang transmigration. She lived in improper cage, near her house. She was born no normally as other child.

She was certainly no beauty, although she wasn`t as hideous as he had first thought, in his state of shock. Her face was asymmetrical. The skin of her cheek was soft, she must be still in her teens. There was the odd pimple here and there on her face. But her skull; there was no doubt that her skull carried only a small volume of brain. Her low forehead was stained red from a weeping wound, which had been infected for a long time. And now she had a broken leg, which the doctor had set in a plaster cast (Utami: *SAMAN*, 1998: 67).

f) Anson

Anson is Upi's brother. He was twenties. He was a man who has disfigured face. The whole left side looked as if it had melted, leaving his skin and her resembling those of a plastic doll that's caught fire then set again in an odd shape. His skin was rose-colored, without pores (Utami: *SAMAN*, 1998: 69). It was happened because of his sister's behavior, Upi, that usually made other threaten, even human or animals.

Anson, her brother found her in the kitchen, holding a duck between her legs and trying to strangle it. He yelled at her to stop and tried to rescue the duck. But Upi grabbed a bottle of sulfuric acid that we used to dilute the rubber and poured it over him, maiming his face and blinding him in one eye. She's extremely dangerous (Utami: *SAMAN*, 1998: 71).

b. Setting

Setting describes the place and time of the event that happened in the novel. In *SAMAN* (1998) novel, there were two kinds of setting namely setting of place and setting of time. Both setting of place and setting of time clearly depicted in the novel. They are as follows:

1) Setting of Place

The places that involved in *SAMAN* (1998) novel are; New York, South China Sea, Matak Island, Perabumulih, Curch, Lubukrabtau, Imprisonment, and Hospital.

2) Setting of Time

The settings of time were described distinctly. There were Central Park 1996, South China Sea the next day, Twelve o'clock, Perabumulih 1993, Three o'clock, 1983, 1962 in Perabumulih, 1984, 1990, 1990 in Perabumulih, 1994 in New York.

c. Plot

1) Exposition

On the exposition, the story told the introduction of the characters and setting which separated. Ayu Utami began the story by describing condition in Central Park, New York, where the narrator described himself as a bird. On this part, the narrator stated herself as Laila. She was in waiting for her lovely, Sihar.

2) Complication

Conflict is divided into two, namely internal conflict and external conflict. Internal conflict is happened inside the character's self towards his or their own self. While external conflict is happened between the character's self towards the environment, or the society.

3) Climax

Climax happened when the story came to the point of the highest emotion intensity. The climax of *SAMAN* (1998) novel is described from

page 89 to 112. Problems did not want to stop yet. The condition of the village became seize.

4) Resolution

The resolution of Wis's suffering was seen on how he was freed from the imprisonment. He did not get maltreatments for several days. Suddenly there was miracle. At last, Wis blessed and freed from torture. He had medical treatment to heal his painfulness that he got since he was in the imprisonment.

5) Causality

Causality is the part of the story, which is show that the events related each other. The causality of *SAMAN* (1998) novel is described clearly and easy to be understand.

6) Plausibility

Plausibility is the sequences of the major character that changes the life. In *SAMAN* (1998) novel, the changing of the character's life can be seen in Saman and Yasmin, as major characters.

d. Style

The style of *SAMAN* (1998) novel points out that there are many things involved for example, diction, grammatical structure, rhetoric, figurative language, imagery and symbol.

e. Theme

SAMAN (1998) novel depicts sexual freedom and women sexual openness. It was a story exposed the oppression of plantation workers in South Sumatra, political represent, spirituality, religion, relationship between human, elf and God, exploration of female sexuality and revealed sexual taboo

f) Point of view

SAMAN (1998) novel is viewed from all sorts of points of view. The point of view in *SAMAN* (1998) novel is combined between narrator as first participant and non – participant.

2. Feminist analysis of Sexual Taboo

a. Women`s Position

SAMAN (1998) novel depicted inequality of women`s position over men. Women were described in the second position over men. The narrator described that women were made from men`s rib, it indicated that women tend to be weak. It also indicated that women`s position was being a part of men`s. The description of men as an ogre indicated men`s power and authority. Implicitly, it means that women was inferior than man, because there was no description of women`s power in the story.

b. Women`s Role

In *SAMAN* (1998), women played many important roles towards men and society. There were inequality of the roles between women and men. The four women characters in the novel, Laila, Yasmin, Shakuntala and Cok, had working with their own profession. It represents women`s role related to support the economic condition.

c. Women`s Right

Women was described as having different right as men. It happened in many aspects of live. Upi and other women characters did not get her right for living, loving, to be loved, happiness, and her sexuality. Women have right to be protected as citizen by the government. There were many cases related to rape and killing.

d. Women`s Participation

Women spoke, stated their opinion in front of other participants, both men and women villagers. This condition represent women`s participation. It reflected that women want to have same right in participating in a meeting as men.

e. Sexual Taboo

The story of the novel contains many sexual taboos. Sex considered taboo while it describes human intimate organ and every kind of sexual acts, such as kiss, rape, promiscuity, masturbation etc. The narrator depicted sex

as a subject of discussion, not as occurrence. It showed that the narrator did not actually want to expose sexuality, but also teach the reader about freedom for writing which related to current condition in Indonesia. In fact, sex and sexuality have been used to challenge cultural beliefs and identities.

D. Conclusion

SAMAN (1998) novel described problems related to law and social justice. The novel implied oppressions toward lower class villager, land dispute, and sexual abuse toward the women on that era.

The sexual taboos were discussed after feminist analysis of women's position, women's right, women's participation and women's rule. Ayu Utami by *SAMAN* (1998) novel, arouse women's inequality related to women's position, women's right, women's participation and women's rule. The descriptions of the story by using frank words related to sexuality also considered taboo. The sexual taboo included all sexual behaviors, kissing, touching human's intimate organ, masturbation, promiscuity, rape, sexual abuse, and sexual intercourses. Implicitly, the novel want to give lesson about sexuality to the teenagers, that every human have sexual desire but should be released properly based on the law and believed. Ayu Utami, wanted to expose sexuality as a way to break down limitations and freedom to express her idea. Sex and sexuality have been used by Utami to challenge Indonesia's cultural beliefs and identities

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